1/4/96
to
4/30/96

1896
Mar. 27
Loch

CATALOGUE

OF THE COLLECTIONS OF IMPORTANT

MODERN PICTURES

AND

WATER-COLOUR DRAWINGS,

OF

FREDERICK SMALLMAN, Esq.

Who is leaving his residence, Hayesleigh, Stretford, near Manchester;

ALSO OF

DR. A. G. MEDWIN,

Deceased, late of 34 Bruton Street;

JOSIAH RADCLIFFE, ESQ.

Deceased, late of Bryn Dinath, Colwyn Bay

(Sold by Order of the Executors);

JAMES JARDINE, ESQ., J.P., D.L.

Deceased, late of Alderley Edge, Cheshire;

(Sold by Order of the Executors);

AND

IMPORTANT PICTURES FROM DIFFERENT PRIVATE SOURCES.

WHICH

Will be Sold by Auction by

Messrs. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, MARCH 27,

AND

On SATURDAY, MARCH 28, 1896,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. Christie, Manson and Woods' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this sale.

CATALOGUE.

First Day's Sale.

On FRIDAY, MARCH 27, 1896,

AT ONE O'CLOCK PRECISELY.

The following are
the Property of Dr. A. G. MEDWIN, deceased,
late of 34 Bruton Street.

DRAWINGS.

W. S. COLEMAN.

1 The Shell

W. S. COLEMAN.

2 Summer Time

PICTURES.

E. H. HARDEN.

3 Le Chateau de Steen; and one other 2

E. T. WESTBROOK

4 Head of a Girl

E. DE POIX.

5 NEAR BETTWS-Y-COED

VERBOECKHOVEN (AFTER).

6 SHEEP

B. BREEMBORG.

7 LANDSCAPES, with figures—*a pair* 2

M. MEMPES.

8 JAPAN

C. CALTHROP.

9 ITALIAN BOY

C. CALTHROP.

10 ITALIAN PEASANT

G. BARRET.

11 THE ANGLER'S RETREAT

WALTER SHAW.

12 STEPPER POINT, Cornwall

WALTER SHAW.

13 NEAR LAND'S END

WALTER SHAW.

14 A BREEZY DAY

WALTER SHAW.

15 Off the Kentish Coast

W. READY.

16 Rough Weather

W. READY.

17 Harbour Light

ERNEST PARTON.

18 Near Wargrave-on-Thames

ERNEST PARTON.

19 The Millpond

J. B. SMITH.

20 On the Conway

J. B. SMITH.

21 On the Lesser, Neath

H. BRELING.

22 Rustic Amusement

DAVID FARQUHARSON, A.R.S.A.

23 The Caledonian Canal

DAVID FARQUHARSON, A.R.S.A.

24 The West Water

D. TENIERS (After).

25 Landscape, with figures

A. WINDMAIER.

26 Winter Scene, Bavaria

F. H. KAEMERER.

27 The Promenade

A. MONTBARD.

28 Time and Place

H. GARLAND.

29 Safe in Harbour

VAN BALEN.

30 The Toilet of Venus

R. BEAVIS.

31 A Farmyard in Catalonia

W. H. BARTLETT.

32 Wild Cherries in Blossom

W. H. BARTLETT.

33 A Cottage Garden, Barre-y-ra

H. BUTLER.

34 After a Run

R. BEAVIS.

35 Olesa, Catalonia

A. GILBERT.

36 Carmarthen Bay

ALFRED EAST.

37 A Tea-House, Tokio

R. BEAVIS.

38 Tilting o' er the Waves

H. BUTTNER.

39 Pets; and Companion

H. WILKINSON.

40 A Calm, Anglesey

UNKNOWN.

41 Battle Scene

T. S. COOPER, R.A., 1875.

42 A SUMMER'S AFTERNOON

WALTER SHAW.

43 A Tide Race, off Bolton Head

A. MONTBARD.

44 Off the Coast

L. MUNTHE.

45 A Winter Scene

WALTER SHAW.

46 Off the Coast of Devon

A. MONTBARD.

47 A Woodland Scene

A. MONTBARD.

48 A Woodland Scene

F. W. HULME.

49 A Lane Scene, at Witley

WALTER SHAW.

50 The Purple Moon's Transparent Light

R. BEAVIS.

51 Alicante

KEELEY HALSWELLE, 1882.

52 The River below Streatley

K. HEFFNER.

53 A Bavarian Landscape

E. J. NIEMANN, Senr.

54 A Sandstone Quarry

E. J. NIEMANN.

55 The Bird Trap

VAL PRINSEP, R.A.

56 The Meeting of Bacchus and Ariadne

W. LUKER.

57 Mid-Day Rest

W. LUKER.

58 Cattle near a Stream

N. HENDRICKS.

59 Still Life

W. ETTY, R.A.

59a Cupid and Psyche

The following are the
Property of FREDERICK SMALLMAN, Esq.,
who is leaving his residence, Hayesleigh, Stretford,
near Manchester.

WATER-COLOUR DRAWINGS.

W. H. GORE.

60 A Prisoner
17½ *in.* by 11¾ *in.*

C. EARLE.

61 The Rectory Garden
19½ *in.* by 13½ *in.*

J. B. PYNE.

62 Goarhausen on the Rhine
14 *in.* by 19¾ *in.*

T. B. HARDY.

63 Venice
9 *in.* by 27 *in.*

L. DA RIOS, 1889.

64 The Love-Letter
23 *in.* by 14 *in.*

BASIL BRADLEY, 1873.

65 Seltus: Yorkshire Moors
21 *in.* by 15 *in.*

E. K. JOHNSON, 1882.

66 Pleasing Reflections
$13\frac{3}{4}$ *in.* by 8 *in.*

R. CALDECOTT.

67 Feeding Poultry
$7\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*

R. CALDECOTT.

68 Watering the Horses
$7\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*

BIRKET FOSTER.

69 The Picture Book
$8\frac{1}{4}$ *in.* by 11 *in.*

BIRKET FOSTER.

70 Vegetables for Venice
$10\frac{3}{4}$ *in.* by 17 *in.*

BIRKET FOSTER.

71 Blackberry Gatherers
$8\frac{1}{2}$ *in.* by 7 *in.*

BIRKET FOSTER.

72 The Piazzetta, Venice
$5\frac{3}{4}$ *in.* by 4 *in.*

BIRKET FOSTER.

73 Rotterdam
$5\frac{3}{4}$ *in.* by 4 *in.*

BIRKET FOSTER.

74 Carting the Nets

9 *in.* by 14 *in.*

MRS. ALLINGHAM.

75 An Old Farm, Pinner

12 *in.* by 17 *in.*

MRS. ALLINGHAM.

76 Old Cottages, Pinner

12 *in.* by 15 *in.*

J. SHERRIN.

77 Pineapple, Peach and Plums

$13\frac{1}{2}$ *in.* by $17\frac{3}{4}$ *in.*

F. TAYLER.

78 Ready for a Day's Sport

20 *in.* by 27 *in.*

T. B. HARDY, 1887.

79 The First Boat in from the Mackerel Fishing, Boulogne Harbour

72 *in.* by 52 *in.*

F. GOODALL, R.A., 1892.

80 Meeting at the Pasture

10 *in.* by 24 *in.*

H. B. WILLIS.

81 A FARMYARD IN HEREFORDSHIRE

$21\frac{3}{4}$ *in.* by $38\frac{1}{2}$ *in.*

SIR J. GILBERT, R.A., 1870.

82

Queen Kath. Lord Cardinal
To you I speak.
Wolsey. Your pleasure Madam?
Queen Kath. Sir,
I am about to weep: but thinking that
We are a Queen (or long have dream'd so), certain
The daughter of a King, my drops of tears
I'll turn to sparks of fire.
Wolsey. Be patient yet.
Queen Kath. I will, when you are humble; nay, before,
Or God will punish me, I do believe
Induced by potent circumstances, that
You are mine enemy; and I make my challenge.
You shall not be my judge; for it is you
Have blown this coal betwixt my lord and me—
Which God's dew quench! therefore I say again,
I utterly abhore—yea, from my soul
Refuse you for my judge; whom, yet once more,
I hold my most malicious foe, and think not
At all a friend to truth.
Wolsey. I do profess
You speak not like yourself.

King Henry VIII., Act II., Scene IV.

25 *in.* by 36 *in.*

Exhibited at the old Water-Colour Society, 1871

VICAT COLE, R.A., 1867.

83 NEAR GODALMING, Surrey

$18\frac{1}{2}$ *in.* by 29 *in.*

PICTURES.

MISS M. D. MUTRIE, 1865.

84 Flowers
25 *in.* by 18 *in.*

H. H. COULDERY.

85 A Warm Berth
10 *in.* by 14 *in.*

H. H. CAUTY, 1888.

86 The Maids of the Village, Clovelly
39½ *in.* by 19½ *in.*

W. HOLYOAKE.

87 The Arena: Watching the bull fight
36 *in.* by 28 *in.*

JOHN A. LOMAX.

88 Turning the Tables
19 *in.* by 25½ *in.*

JOHN A. LOMAX.

89 Taking a Mean Advantage
19½ *in.* by 25½ *in.*

ALICE HAVERS.

90 Going to Town
34 *in.* by 56 *in.*

ALICE HAVERS.

91 The Rights of the Poor
33 *in.* by 46 *in.*

RANDOLPH CALDECOTT.

92 The Young Hussar
8½ *in.* by 12 *in.*

E. LADELL.

93 Dessert and a Birds' Nest, on a cabinet
14 *in.* by 12 *in.*

PROFESSOR BURMEISTER.

94 His Ancestors
12 *in.* by 9 *in.*

RUDOLPH SWOBODA, 1891.

95 A Street in Lahore
19 *in.* by 15 *in.*

FANTIN, 1892.

96 A Basket of Flowers
17 *in.* by 22 *in.*

FANTIN.

97 Asters
19 *in.* by 16½ *in.*

GAMBERINI.

98 The Studio
13 *in.* by 10 *in.*

STEFANO NOVO, 1894.

99 A Venetian Chestnut Seller
15 *in.* by $7\frac{1}{2}$ *in.*

ANTONIO PAOLETTI.

100 A Venetian Fruit and Vegetable Seller
13 *in.* by 20 *in.*

HENRIETTE RONNER.

101 Kittens in Mischief
$9\frac{1}{2}$ *in.* by $12\frac{1}{2}$ *in.*

J. VAN BEERS.

102 Sister Rigoletta
12 *in.* by 10 *in.*

J. L. GÉROME.

103 NEAR CAIRO
15 *in.* by $21\frac{1}{2}$ *in.*

T. R. SPENCE.

104 The First Invasion of Rome by the Gauls: Insult to Papirius
27 *in.* by 80 *in.*

C. E. PERUGINI.

105 La Superba
45 *in.* by 30 *in.*

C. E. PERUGINI

106 Corona
24 *in.* by 17 *in.*

C. E. PERUGINI.

107 Katherine
24 *in.* by 17 *in.*

H. CLARENCE WAITE, 1889.

108 Just arrived by the Sloop
33 *in.* by 60 *in.*

BASIL BRADLEY, 1888.

109 August
36 *in.* by 30 *in.*

HEYWOOD HARDY, 1882.

110 Crossing the Sands
11 *in.* by 14 *in.*

W. DENDY SADLER.

111 Played out
33½ *in.* by 48 *in.*
Engraved

W. DENDY SADLER, 1887.

112 The Abbot's Portion
33 *in.* by 25½ *in.*

W. DENDY SADLER, 1887.

113 The Salad
21 *in.* by 17 *in.*

J. B. PYNE, 1858.

114 Near Venice
23 *in.*—*circle*

HAMILTON MACALLUM, 1889.

115 Spearing Dabs on a Flood Tide
15 *in.* by 27 *in.*

KEELEY HALSWELLE.

116 THE WITCH SCENE, 'Macbeth,' Act. i. Scene 3
36 *in.* by 54 *in.*
Exhibited at the Grosvenor Gallery, 1889.

KEELEY HALSWELLE.

117 Lake in Danbury Park
15 *in.* by 22½ *in.*

J. BRETT, A.R.A., 1887.

118 Heavy Squall off the Start Lighthouse
23½ *in.* by 47 *in.*

J. BRETT, A.R.A., 1891.

119 Summer on the Cliffs
14½ *in.* by 29½ *in.*

J. B. BURGESS, R.A.

120 A Gipsy Girl of Seville
39 *in.* by 27½ *in.*

P. MORRIS, A.R.A.

121 Hawthorn in the Glade
31 *in.* by 53 *in.*

W. L. WYLLIE, A.R.A.

122 On the Medway
17 *in.* by 31 *in.*

T. S. COOPER, R.A., 1888.

123 Morning in the Meadows
17 *in.* by 21 *in.*

T. S. COOPER, R.A., 1889.

124 Going to Market
16½ *in.* by 20½ *in.*

T. CRESWICK, R.A.

125 Moel Siabod, near Capel Curig
11½ *in.* by 9½ *in.*

W. P. FRITH, R.A.

126 The Signal
16 *in.* by 13½ *in.*

W. E. FROST, R.A., 1849.

127 The Sirens
34 *in.* by 36 *in.*
Exhibited at the Art Treasures Exhibition, Manchester, 1857

J. C. HORSLEY, R.A.

128 A Trespasser
12 *in.* by 10 *in.*

SIR E. LANDSEER, R.A.

129 STAGHOUNDS
10 *in.* by 9½ *in.*
A sketch—from the Artists' Sale

G. D. LESLIE, R.A.

130 ROSEBUDS
27 *in.* by 18 *in.*

J. MACWHIRTER, R.A.

131 SANTA MARIA DELLA SALUTE: Storm clearing off
29½ *in.* by 23½ *in.*

J. MACWHIRTER, R.A.

132 VENICE, Riva Schiavone: Sunset
22½ *in.* by 36 *in.*

J. MACWHIRTER, R.A.

133 CONSTANTINOPLE, and The Golden Horn, from Eyoub
60 *in.* by 96 *in.*

H. MOORE, R.A.

134 "AS WHEN THE SUN DOTH LIGHT A STORM"
30 *in.* by 50 *in.*
Exhibited at the Royal Academy, 1889

H. MOORE, R.A., 1861.

135 A LANDSCAPE, with cattle going to water
12 *in.* by 18½ *in.*

E. J. POYNTER, R.A., 1888.

136 SWEET IS THE BREATH OF MORN
22 *in.* by 22 *in.*

F. GOODALL, R.A.

137 THE VILLAGE OF METRAHENNY
26 *in.* by 60 *in.*

F. HOLL, R.A., 1878.

138 THE EMIGRANTS' TRAIN
36 *in.* by 27 *in.*

F. HOLL, R.A., 1874.

139 THE DESERTER
16 *in.* by 24 *in.*

J. C. HOOK, R.A., 1889.

140 THE SPILLER BOYS
28 *in.* by 42 *in.*

BRITON RIVIERE, R.A., 1881.

141 "THERE'S MANY A SLIP TWIXT THE CUP AND THE LIP"
27 *in.* by 53 *in.*

End of First Day's Sale.

Second Day's Sale.

On SATURDAY, MARCH 28, 1896,

AT ONE O'CLOCK PRECISELY.

The following are Sold by Order of the Executors of JOSIAH RADCLIFFE, Esq., deceased, late of Bryn Dinath, Colwyn Bay.

ENGRAVINGS—*Framed.*

142 The Relief of Lucknow, by C. G. Lewis, after T. J. Barker—*artist's proof*

143 "The Waterloo Banquet," by W. Greatbach, after W. Salter—*proof*

144 A Dialogue at Waterloo, by T. L. Atkinson, after Sir E. Landseer, R.A.—*artist's proof*

145 The Central Executive Cotton Famine Relief Committee

WATER-COLOUR DRAWINGS.

J. SIMMONS.

146 The Gleaner

H. BARLOW.

147 Sparmania Africana, Mentone

C. POTTER.

148 A Welsh Landscape, distant mountains

F. W. TOPHAM, 1858.

149 Winnowing
22 *in.* by 18½ *in.*

J. B. PYNE.

150 Italian Landscape
14½ *in.* by 21 *in.*

W. WYLD.

151 The Grand Canal, Venice: Evening
18½ *in.* by 28 *in.*

T. S. COOPER, R.A., 1863.

152 Winter: Sheep
11½ *in.* by 17½ *in.*

T. S. COOPER, R.A., 1863.

153 Summer: Cows by a river, evening
11½ *in.* by 17½ *in.*

E. DUNCAN, 1859.

154 Summer Time: Cattle in and on the banks of a river
13¼ *in.* by 20 *in.*

S. PROUT.

155 Place de la Pucelle, Caen
16 *in* by 10½ *in.*

S. PROUT.

156 St. Mark's Place, Venice
$16\frac{1}{4}$ *in.* by 10 *in.*

BIRKET FOSTER.

157 Happy Hours: Landscape, with children seated on a fallen tree
8 *in.* by 13 *in.*

F. TAYLER, 1862.

158 The Young Shepherdess
$14\frac{3}{4}$ *in.* by $10\frac{1}{2}$ *in.*

DAVID COX, 1830.

159 Coast Scene: Fishing boats coming ashore
7 *in.* by $10\frac{1}{4}$ *in.*

W. HUNT.

160 Peach, Grapes and Plums
$6\frac{1}{4}$ *in.* by $9\frac{1}{4}$ *in.*

PICTURES.

A. RANKLEY.

161 The Way Home from School: Children passing through an old churchyard on a summer's evening
36 *in.* by 28 *in.*
Painted for Josiah Radcliffe, Esq., 1884

T. BROOKS.

162 The Fisherman's Wife
$24\frac{3}{4}$ *in.* by $18\frac{3}{4}$ *in.*

J. W. OAKES, A.R.A.

163 A Mute Appeal

$17\frac{1}{2}$ *in.* by 23 *in.*

W. GALE.

164 Asleep

On panel—$17\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

W. GALE.

165 The Morning Prayer

On panel—$17\frac{1}{2}$ by $12\frac{1}{2}$ *in.*

C. BAXTER.

166 Kathleen

"Now Rory, be aisy, sweet Kathleen would cry,
Reproof on her lip, but a smile in her eye."

$17\frac{1}{2}$ *in.* by 15 *in.*

T. BROOKS.

167 A Spanish Beauty

$15\frac{3}{4}$ *in.* by $11\frac{3}{4}$ *in.*

H. J. BODDINGTON.

168 The Spring

28 *in.* by $20\frac{1}{2}$ *in.*

F. D. HARDY, 1883.

169 Winter Stores

$26\frac{1}{2}$ *in.* by 19 *in.*

F. D. HARDY, 1883.

170 The Little Messenger
$9\frac{3}{4}$ *in.* by 13 *in.*

F. D. HARDY, 1883

171 The Game of Cards
$8\frac{1}{2}$ *in.* by $11\frac{3}{4}$ *in.*

F. D. HARDY, 1881.

172 Reading the 'Spectator' in 1711
$23\frac{3}{4}$ *in.* by $35\frac{1}{2}$ *in.*

F. D. HARDY, 1883

173 Fair Day
$27\frac{1}{2}$ *in.* by 36 *in.*

G. C. STANFIELD.

174 A Town on the Rhine
$23\frac{1}{4}$ *in.* by 35 *in.*

A. FRASER.

175 The Village Sign Painter
$30\frac{1}{2}$ *in.* by $42\frac{1}{2}$ *in.*
From Lord Northwick's Collection, 1859

T. WEBSTER, R.A., 1872.

176 The Truant: A boy who has been bird's-nesting is dragged to school by two of his companions; at the school door, to the right, the master stands with a cane in his hand, whilst other boys eagerly watch from a window
$20\frac{1}{2}$ *in.* by $39\frac{1}{2}$ *in.*
Exhibited at the Royal Academy, 1873

W. GOODALL, 1863.

177 A HARVEST HOME

On panel—18 *in.* by 31 *in.*

J. C. HOOK, R.A., 1853.

178 A VENETIAN LADY

On panel—14¼ *in.* by 16 *in.*

J. C. HORSLEY, R.A.

179 THE BASHFUL SWAIN

29½ *in.* by 39 *in.*

Exhibited at the Royal Academy, 1864

F. R. LEE, R.A., 1864.

180 LITTLE RED RIDING HOOD, meeting the wolf in the wood

35½ *in.* by 27½ *in.*

W. LINNELL, 1855.

181 A WOODY LANDSCAPE, Surrey. A lane between high banks, on which in the foreground is a man in a smock carrying a scythe over his shoulder, and followed by a sheep-dog by the side of the road, more to the left, reeline two peasants; a donkey and some sheep are also in the foreground

Signed

27½ *in.* by 35½ *in.*

J. PHILLIP, R.A.

182 A SPANISH GIRL, with hands clasped in prayer

Signed

On panel—13¾ *in.* by 9¼ *in.*

R. ANSDELL, R.A., 1871.

183 SHEEP GATHERING IN STRATH SPEY

$35\frac{1}{2}$ *in.* by $77\frac{1}{2}$ *in.*

Exhibited at the Royal Academy, 1871

F. LEE BRIDELL, 1862.

184 Scene in the Hills above the Lake of Como, between Varenna and Bellano

$35\frac{1}{2}$ *in.* by $52\frac{1}{2}$ *in.*

Exhibited at the Royal Academy, 1862

T. S. COOPER, R.A., 1870.

185 DOWN IN THE MARSH

$47\frac{1}{2}$ *in.* by $71\frac{1}{2}$ *in.*

Exhibited at the Royal Academy, 1870

T. WEBSTER, R.A.

186 An Old-Fashioned Kitchen

$7\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*

P. F. POOLE, R.A.

187 Resting by the Way

On panel—$7\frac{1}{4}$ *in.* by $5\frac{1}{4}$ *in.*

P. F. POOLE, R.A.

188 The Fisherman's Daughter

Panel—$7\frac{3}{4}$ *in.* by $5\frac{3}{4}$ *in.*

D. BLES, 1863.

189 The Fox and the Grapes. A peasant girl is seated on the trunk of a tree by the roadside, whilst a youth makes love to her; an old maid leading a little spaniel, and followed by a man-servant carrying her wraps

On panel—17½ *in.* by 25½ *in.*

D. BLES, 1859.

190 Le Malade Imaginaire. A stout gentleman, seated in an arm-chair, is surrounded by four ladies who wait on him

On panel—15½ *in.* by 21½ *in.*

C. FRERE, 1871.

191 Homeward. A covered donkey-cart, in which is an old man, proceeds along the road; a girl with a child at her back trudges by the side

19 *in.* by 23½ *in.*

Pictures and Water-Colour Drawings, the Property of JAMES JARDINE, Esq., J.P., D.L., deceased, late of Alderley Edge, Cheshire.

(Sold by Order of the Executors.)

DRAWINGS.

S. PROUT.

192 Courtyard, Hotel de Ville Dijon
$5\frac{1}{2}$ *in.* by 7 *in.*

J. D. WATSON.

193 Scene from 'Don Quixote'
$17\frac{1}{2}$ *in.* by 21 *in.*

J. W. WHITTAKER.

194 Near Cullercoats, Tynemouth Priory in the distance
18 *in.* by 36 *in.*

S. GILLESPIE PROUT.

195 The Porch of St. Maclou, Rouen
$28\frac{1}{2}$ *in.* by $20\frac{1}{2}$ *in.*

FRED TAYLER.

196 Sir Roger de Coverley and the Gipsies
13 *in.* by 20 *in.*
Exhibited at the Art Treasures Exhibition, 1857

J. B. PYNE.

197 On the Italian Coast
16 *in.* by $27\frac{1}{2}$ *in.*

E. DUNCAN.

198 In the Channel, near Swansea
$9\frac{1}{2}$ *in.* by $28\frac{1}{2}$ *in.*

W. C. T. DOBSON, R.A.

199 Returning from the Well
$18\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*

G. CATTERMOLE.

200 Convent Hospitality
$14\frac{1}{2}$ *in.* by 27 *in.*

T. M. RICHARDSON.

201 Gate of St. Giovanni, Rome
$29\frac{1}{2}$ *in.* by $25\frac{1}{2}$ *in.*

BIRKET FOSTER.

202 The Toy Boat
6 *in.* by 9 *in.*

H. TIDEY.

203 Sardanapalus
30 *in.* by 46 *in.*

A. H. MARSH.

204 The Toilers of the Sea: Conway pearl fishery
$23\frac{1}{2}$ *in.* by $41\frac{1}{2}$ *in.*

E. M. WARD, R.A.

205 General Monk Signing the Declaration of Breda
$21\frac{1}{2}$ *in.* by $26\frac{1}{2}$ *in.*

E. M. WARD, R.A.

206 The Committal of the Seven Bishops
$21\frac{1}{2}$ *in.* by $26\frac{1}{2}$ *in.*

SIR JOHN GILBERT, R.A.

207 In the Time of the Civil Wars
$19\frac{1}{2}$ *in.* by $26\frac{1}{2}$ *in.*

T. S. COOPER, R.A., 1847.

208 Sheep
$18\frac{1}{2}$ *in.* by $26\frac{1}{2}$ *in.*

D. COX.

209 Watermill in Wales
8 *in.* by 11 *in.*
From the Collection of John Ruskin, Esq.

COPLEY FIELDING.

210 A Lake Scene
8 *in.* by 12 *in.*

COPLEY FIELDING.

211 A Coast Scene, with shrimpers
9 *in.* by 13 *in.*

COPLEY FIELDING.

212 A Coast Scene: Evening
10 *in.* by 14 *in.*

F. W. TOPHAM.

213 A Blind Beggar at a Shrine in the Alhambra
24 *in.* by $19\frac{1}{2}$ *in.*

S. PROUT.

214 Fish Market, Rome
16½ *in.* by 11 *in.*

S. PROUT.

215 Bruges
17 *in.* by 22 *in.*
Exhibited at the Jubilee Exhibition, Manchester, 1887

P. DE WINT.

216 Landscape
14 *in.* by 22 *in.*

P. DE WINT.

217 Lincoln Cathedral
21 *in.* by 25½ *in.*

W. HUNT.

218 Wild Plums
12 *in.* by 17 *in.*
From the Mendel Collection

W. HUNT.

219 The old Gardener
17 *in.* by 12 *in.*
From the Mendel Collection

LOUIS HAGHE.

220 Arnold of Brescia Defending his Principles in a Consistory at Rome
25 *in.* by 36½ *in.*

CARL HAAG.

221 The Temple of La Fortuna Capitolina
30 *in.* by 21½ *in.*
Exhibited at the Jubilee Exhibition, Manchester, 1887

S. PROUT.

222 The Piazzetta, Venice
30 *in.* by 39 *in.*
Exhibited at the Jubilee Exhibition, Manchester, 1887

PICTURES.

G. SMITH.

223 A Little Rustic

MARCUS STONE, R.A.

224 The Luff

E. CASTAN.

225 Morning Toilet

E. DAVIS.

226 On the Way to School

A. TIRATELLI.

227 Scene in Rome

R. CARRICK.

228 The Young Musician

H. CAMPOTOSTO.

229 Sisterly Love

H. CAMPOTOSTO.

230 Rest by the Way

B. KLECZYNSKY.

231 Sleighing in Russia
21 *in.* by 36 *in.*

ATKINSON GRIMSHAW.

232 The Lady of the Lea

"Oh, the Lady of the Lea,
Fair and young and gay was she,
Fanciful exceedingly,
The Lady of the Lea."

19½ *in.* by 29½ *in.*

C. DUVERGER.

233 Playing at Soldiers
12 *in.* by 9½ *in.*

C. DUVERGER.

234 Mother and Children
15½ *in.* by 12 *in.*

F. HILDEBRANDT.

235 Coast Scene
18 *in.* by 29 *in.*

F. VOLTZ.

236 Cattle in a Stream
15 *in.* by 35 *in.*

J. CROME.

237 An Old Cottage
11 *in.* by 9 *in.*

F. GOODALL, R.A.

238 A Well in Normandy
14 *in.* by 20½ *in.*

R. POSCHINGER.

239 Low Tide
17 *in.* by 37 *in.*

J. CONSTABLE, R.A.

240 Salisbury Cathedral
9½ *in.* by 14 *in.*

CROME.

241 River Scene
13 *in.* by 17 *in.*

D. COX.

242 A Salmon Pool
14 *in.* by 18 *in.*

E. FRÈRE.

243 The Student
10 *in.* by 8 *in.*

P. F. POOLE, R.A.

244 Italian Shepherds
17 *in.* by 14 *in.*

F. HEILBUTH.

245 At Rome
11½ *in.* by 15½ *in.*

HENRIETTE BROWNE.

246 The Toilet
16 *in.* by 12 *in.*

A. YVON.

247 Peasants Defending their Home
30 *in.* by 39 *in.*

W. WYLD.

248 View of the Grand Canal, Venice
20 *in.* by 31 *in.*

D. ROBERTS, R.A.

249 Chapel in the Cathedral at Bayonne
20 *in.* by 16 *in.*

B. W. LEADER, A.R.A.

250 Stratford Church and Lock
15½ *in.* by 23½ *in.*

T. FAED, R.A.

251 A Fireside Reverie
19½ *in.* by 13½ *in.*

T. CRESWICK, R.A.

252 A Recollection of the Alps
15¼ *in.* by 21¼ *in.*

P. F. POOLE, R.A.

253 The Well in the Rock
29 *in.* by 23 *in.*

L. MUNTHE.

254 Winter Landscape
18 *in.* by 26 *in.*

CARL SCHLOESSER.

255 The Young Truants
30 *in.* by 22 *in.*

F. W. W. TOPHAM.

256 Relics of Pompeii

"A thousand years are but as yesterday."

40 *in.* by 58 *in.*

W. LOGSDAIL.

257 Orders: Courtyard of the Musée Plantin
45 *in.* by 37 *in.*

W. WYLD.

258 Venice: Entrance to the Grand Canal
58 *in.* by 38 *in.*
From the Mendel Collection

KARL HEFFNER.

259 A Dutch Village
31½ *in.* by 47 *in.*

HENRIETTA WARD

260 Napoleon and his Family
36 *in.* by 43 *in.*

F. R. LEE, R.A.

261 Storm on the Cornish Coast
44 *in.* by 72 *in.*

J. WARD.

262 The Windmill
33 *in.* by 41 *in.*

SIR J. GILBERT, R.A.

263 Brigands Dividing the Booty
30 *in.* by 42 *in.*

T. CRESWICK, R.A.

264 The Old Mill, near Ambleside
28 *in.* by 36 *in.*

J. T. LINNELL.

265 A Summer Evening
26 *in.* by 30½ *in.*
From the Mendel Collection

R. ANSDELL, R.A.

266 The Startled Ewe
30 *in.* by 71 *in.*

DIFFERENT PROPERTIES.

DRAWING.

G. BARRET.

267 THE TOW-PATH

PICTURES.

VICAT COLE, R.A.

268 STREATLEY

H. W. B. DAVIS, R.A.

269 AFTER SUNSET

F. GOODALL, R.A., 1894.

270 CAMEL DEALER OF THE FAYOOM, Lake Moeris in the distance
24 *in.* by 59½ *in.*

LORD LEIGHTON, P.R.A.

271 CLYTEMNESTRA, from the battlements of Argos, watches for the beacon fires which are to announce the return of Agamemnon
53½ *in.* by 33 *in.*
Exhibited at the Royal Academy, 1874

J. BURR.

271A THE GIPSY QUEEN

The following are Sold by Order of Trustees.

P. DE WINT.

272 A GRAND VIEW ON THE TEES—*drawing*
33 *in.* by 26 *in.*

PICTURES.

SIR E. LANDSEER, R.A.

273 TAKING A BUCK
67 *in.* by 84 *in.*
From the Manley Hall Collection
Engraved by T. Landseer, A.R.A.

SIR CHARLES L. EASTLAKE, P.R.A.

274 Gaston de Foix, taking leave of his lady on the eve of the Battle of Ravenna

"Après cette victoire (Brescia) il paroissoit s'abondonner au plaisir, et ne plus songer qu'aux fêtes; mais pendant ce temps son armée marchoit et se preparoit à frapper de nouveaux coups; aussi pour le tirer de cette dissipation trompeuse n'avoit il point besoin des messages de Louis XII., qui lui arrivèrent coup sur coup en le pressant de marcher au combat."
Sismondi, *Histoire des Républiques Italiennes*, v. 14.

48 *in.* by 40 *in.*
Exhibited at the Royal Academy in 1838
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

SKETCHES IN OILS, BY JOHN LEECH.

SPORTS AND PASTIMES.

275 A Frolic Home after a Blank Day

276 No Consequence

"I say, Jack! who's that come to grief in the ditch?"
"Only the Parson!"
"Oh, leave him there, then! He won't be wanted until next Sunday!"

277 Indignant Master of Hounds

"Now, you Sir! mind the hound! He's worth forty times as much as your horse."

278 Little Gent

"Mornin,' my Lord, glad to see you out again! What I like about Fox 'unting is that it improves the breed of 'orses and brings people together as wouldn't otherwise meet."

279 The Noble Science

Tomkins and his friend (who have been thrown out) congratulate themselves on falling in with the Squire's second horseman, who is sure to bring them by a line of gates to the hounds again—and so he does, only—the last is locked—and over which he "*Hops like a Bird!*"

280 A Weighty Matter

FREDERICK (*a very big boy*).—"That's a niceish pony of yours, Charley—by the bye—how heavy are you?"

CHARLEY.—"Well, within a pound of three stone, I'm sorry to say."

FREDERICK.—"Oh! I call that a nice weight. Now I'm obliged to have very expensive ponies, for with saddle and bridle I don't ride less than four stone two!"

281 Scene at Sandbath. The female Blondin outdone! Grand morning performance on the narrow plank by the darling . . . .

282 A Shocking Young Lady indeed

EMILY (*betrothed to Charles*).—"Oh, Charles, isn't it fun? I've beaten Arthur and Julia, and I've broke Aunt Sally's nose seven times!"

283 Shocking Result of wearing India-Rubber Goloshes on the Sands. Young Jack Robinson sees what he imagines to be the impression of his darling's foot—he mentally ejaculates "*Beetle Crusher*,* *by Jove!*" and flies to other climes

* A vulgar and disgusting expression, implying that a foot is big enough, and flat enough, to kill black-beetles. The brutality of connecting in any way such words with the feminine Tootsicums requires no comment.

284 A Delicious Sail—off Dover

OLD LADY.—"Goodness gracious, Mr. Boatman! What 's that?"

STOLID BOATMAN.—"That, Mum? Nuthin', Mum, only the artillery's a prac-*ti*-sin', and that 's one of the cannon-balls what 's just hit the water!!"

285 Tableau, representing a young gentleman who fancies he is alone by the "sad sea waves." He takes the opportunity of going through the last scene of 'Lucia'

N.B.—The young gentleman's voice (which *he* imagines to be like Mario's) is of the feeblest and most uncertain quality.

286 "Want your door done, Mum?"

287 Bathing Woman. "Teach yer to swim? Lor' bless yer, my love, why of course I can!"

288 "Some like one thing and some another. For example, Jack likes a blow on the north cliff; While Charlie prefers a quiet corner out of the wind"—*a pair* 2

289 A Judge by Appearance. Bathing guide: "Bless 'is 'art! I know'd he 'd take to it kindly, by the werry looks on him!"

290 Irritable Gentleman disturbed by Blue-bottle

291 Party (who of course doesn't think *himself* good looking): "Really, Clara, I can't think how you can make a pet of such an ugly brute as an Isle of Skye terrier"

292 Patience Rewarded

PISCATOR.—"A-hah! got you at last, have I? and a fine week's trouble I've had to catch you!"

293 "The reader is requested to observe that the lower extremities represented above do *not* belong to the fair damsel on the plank, but to the boatman beyond, upon whose shoulder she is leaning. We, however, recommend Flora to be more careful how she composes herself the next time she gets out of a boat"

294 Mr. Peewit has a little addition to his family; he is obliged to get his meals anyhow, and—; —abdicates in favour of the real master of the house'

Two in one frame

295 Horse Taming. "Mr. Briggs tames a colt which he has bred himself"; "With complete success"

Two in one frame

FINIS.

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